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Altar sculpture carved by Daprato artists and furnished to His Excellency, Rt. Rev. J. J. Schrembs,
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Early American Architecture; Colonial

By Mary F. Nixon-Roulet

The beginnings of things are always interesting. Outside of the Garden of Eden, there is not anything, which, in its origin, has not taken its rise from something else, and the study of the component parts which go to making up its entirety must, necessarily, be of interest. Growth, whether it be of character, or of things, is always an attractive study.

Colonial architecture, in its development, is a fascinating study. The people who settled in these days in the New England States, and from New England to Mexico, were from different countries and had different customs. They must either invent new styles of architecture, taking from the Indian wigwams about them, or faithfully reproduce the patterns of their former homes. The latter was the more common, and we have the Florida reproducing a Spanish type, and the Puritan endeavoring to imitate the English, while the Swedes and the Dutch of New York had the styles of their

own country. The general impression that the new settlers brought with them horizontally to the New World was a house, but such was not always the case. Were there log houses? Scarcely at that date, the seventeenth and eighteenth centuries were prolific in architectural innovations. The memories of the past were filled with the grandeur of Westminster Abbey.

The use of the New Englanders were built of saplings, looking, similar to the log houses of the peasant class at home. The colonists were, for the most part, of that class of life, and had little else to use. Temporary quarters, and early Americans say: "For wigwams they sing and praise their God, till they can provide and it was not long before frame houses began to appear. In 1660, the streets of Salem are said to have been lined with gabled and timbered buildings, which were so constructed, so that the town resembled a Jacobean town. For the material used, the houses were much like those of the old country.

and the material used was wood; stone, in the Carolinas, yet in all the colonies the same. Among the king peoples there was a general similarity in style during the Colonial Period.

Early American churches.

This began in 1632 and may be said to end in 1820, when the Greek revival took hold of Americans, and pushed aside the more characteristic Colonial style.

The Colonial, whether Early, Georgian, or Adams, was eminently American, and the Early style particularly so. Its dates are from 1632 to about 1700, and it is most interesting to note the influences which molded its fashion. An erudite writer upon the subject says:

"Our early settlers did not possess the means sufficient to construct buildings of large size and of costly materials, but in the small structures which they erected, and especially in the Churches we find the national style clearly differentiated from that of every country of Europe, and of no less merit. Influenced, it certainly was, by the racial characteristics of its users, yet it was essentially a national style, since while the Dutch churches of New Jersey, the Lutheran churches of Pennsylvania, and the English churches of New England have marked points of difference from each other, they still possess points of resemblance far more marked than those differences, and are easily to be distinguished from the work of any European country. The characteristic of the style is (by comparison with European work of the same period) a greater dependence upon line and mass than upon ornament, which was sparingly introduced and never permitted to dominate. The best American architecture of today has not dissimilar characteristics, and, wherever the early churches can be criticised, it is invariably on the ground of over-severity and extenuation of the line, and never because of vulgarity and ostentation. Compare them, for example, with the Baroque churches of Europe which were erected at the same time, and you will find them to shine like the water of a mountain brook in a muddy river."*

Church architecture was plain to severity, in Puritan New England. The first of these churches, "Meeting houses," as the settlers called them, were little better than the early houses, although larger. Upon the exterior walls were strange decorations, not in the least churchly. They were covered with bloody trophies—wolves' heads, worth ten shillings each to the killer of the animal. These were set up there to show that the town council owed the successful hunter for his killing of the town pest. Bills were posted on the church walls, with notices of town affairs, and cannon guarded the roof, while muskets were set at every pew door so as to be at hand in case of attack from the Indians.

As soon as means permitted, the meeting house had a bell



American Colonial—Chapel
St. Mary of the Lake, Mundelein, Ill.

sent out from the mother country, a very necessary adjunct, since it was used at all times to indicate news. The first hint of an Indian uprising was tolled from the church.

In peaceful times the church bell was rung at nine o'clock at night to tell people that it was time to "cover the fire"—not at Curfew time, in New England, for the Puritans would never have a Curfew. They considered that a "Popish" custom, along with the Maypole and other old English customs.

The bell was rung at twelve o'clock, noon, for the "rest hour," and all workmen took time off, first to feed and rest their teams, since "the merciful man is merciful to his beast," and then to partake of refreshment and rest themselves.

The "Passing Bell" was rung at the death of a citizen, nine times for a man, six times for a woman, three for a child. The "Funeral Bell" told the age of the departed in the most unflattering manner.

Built usually in the center of the town, without steeple or tower, the early churches, were unadorned, sometimes not even painted. The interiors were plain to a degree, and bare, inclined towards severity.

The accoustics of the Early Colonial churches were uncommonly fine, better than the more ornate Georgian ones, and this was due to the kind of plaster used in the Early churches and the way in which it was applied.

The pews in the inside of the buildings were plain, high-backed and always owned by the families that occupied them. There were no free seats to be used by the poor, save perhaps in the gallery to which the stair rose harsh and forbidding, guiltless of any carpeting. Those to the pulpit were likewise bare, leading up to where it stood at the right side of the pews.

To the first plain churches steeples were added, severe but of good outline, copied for the most part from *Wren* steeples, and a matter of great pride to the parishioners. The old time architects were a wonderful set of men, and the growth of the Colonial style is one of the most remarkable things in our country's history.

"No group of men can sit down and by a mere process of willing, evolve a new thing. They can only hope to change the old motives in accordance with their personal characteristics and the viewpoint of their times," says Embury.

This the colonial architects did, showing great ingenuity in using and applying the architectural elements and forms with which they were familiar.

In the early American buildings, and in the text books used by the carpenters who constructed them, we find animated and vigorous detail, that preserves the vital constructive features of the Classic Order, and treats unessential features with a freedom seldom shown at the present time.

The architects of today, having acquired a reverence for Vignola, regard the use of Corinthian with triglyphs and mutules (often found in Colonial) as "an offense against taste and an indication of ignorance," as Mr. Embury points out, adding, in this connection:

"To the architect of the Colonial days, triglyphs had no God-given union with the Doric column which it behooved no man to sunder. They regarded any entablature as applicable (with the necessary changes in proportion) to any column, and proceeded to decorate their friezes and soffits as it pleased them and as agreed with their sense of the appropriate, regardless of the defined propriety of Vignola. It is not infrequent to find in Colonial buildings mutules with holes bored in them instead of pegs projecting from them, and sometimes these holes are arranged so as to form amusing patterns of black dots on the bottoms of the mutules. To the modern architect this is vicious if not criminal, and he continues to use pegs (or guttae) on the bottoms of the

mutules as if they had some structural significance which he knew what it was."

Studying Ecclesiastical Architecture in the C handicapped by the fact that few buildings are to study but there are some churches not ruin tion which show the original style.

The oldest church extant is, strangely Colonial type, but pure Gothic and Virginia has having it on its shores, it being at St. Luke's, Wight County. It was begun in 1632, said made of English bricks, and it is purely Gothic stepped gable, windows that are pointed square tower almost Norman in its aspect. been," says Tallmadge, "the last legitimate that glorious race that arose in Chertres and the last puny offspring from the stone loins and Durham. Its builders, who may have co Captain John Smith, long before the produ

Inigo Jones and Wren rant of the Renaissance to it."

The interior of this ch exactly to its pristine b modious and stately, wit comfortable carved oak some high pulpit, a ch English churches, lighted Gothic window.

Virginia has also the ing the first church in and in 1607 began to bu from the mouth of the The colonists erected a church in the middle of graphically described by as follows:

"When we first went well remember we did ha (which is an old saile) four trees, to shadow sunne; our walles were t our seats, unhewed tr planks; our Pulpit a nailed to two neighbori foule weather we shifte rotten tent; for we had and this came by way for new.

"This was our church a homely thing like a ba cratchets, covered with and earth; so was the w of houses (were) of b but the most part far workmanship, that neith fend (from) wind nor r had our daily Common l and evening; every sermons; and every th

Holy Communion, till our minister died; but our with an Homily on Sundaies we continued two after till our preachers came."

Unfortunately this old church is no longer the exception of St. Luke's in Smithfield, the church dating from about the seventeenth ce still in existence is that of St. Peter's in New This is not dissimilar in type to St. Luke's, exc marked Renaissance characteristics. An idea cedure in planning and building a church may from the following entry in the vestry book of

"Whereas, the Lower Church of this Parish out of Repair and Standeth very inconvenient the inhabitants of the said parish; Therefore on soon as conveniently may be a new Church of feet long and twenty fower feet wide in the clear feet pitch with a Gallery sixteen feet long Erected upon the maine Road by the School Thomas Jackson's; and the Clerk is ordered to of this order to Capt. Nicho Merewether who to show the same to Will Hughes and desire a Draft of said Church and to bee at the next

A Puritan Church was erected at Plymouth, in 1621, as soon as the Mayflower pilgrims



Early Colonial
Park Street Church, Boston

ir landing. It was a square building with and uncompromising in appearance, with a cannon on top for the benefit of the ere not permitted to grow near the church vided hiding places for the heathen who s, and also because Pagan temples were grove of trees, and therefore it was not shippers of the true God to be similarly the surroundings were as bare and severe self.

church has been rebuilt so often that its can scarcely be realized, save for some ans of it which have been preserved. So ere are they that one can readily picture the ein, and the sermons attended to, when the horted his hearers, as follows:

man and woman is born full of all sin, as s of poison, as full as ever his skin can eyes, mouth; every and every piece of . Thou canst not ats of a little kitchen- thy finger, not one- er. How wilt thou this infinite, endless, body and soul!" om the Rev. Thomas t an isolated instance ching, since another at "there are infants n long."

England church of l period that has been present time is the ouse" at Hingham, ilt in 1680, and ly the features of the rchitecture.

ing House was built as a plain building, y, with a hipped roof er, characteristic of ectoral attempts in The belfry was bal- of the hip. It had uction even at that aving a bell in its riving church was l is a replica of the e comes perhaps from timbers were care- by ship carpenters, the belfry look-out a nautical look-out

church was fifty-five y-five feet wide and l twenty feet high, side galleries.

l Swedes Church in ware, is one of the oldest Colonial churches ost interesting. Built in 1698, it has been e delightful writer on Colonial Architecture Early American frog about to jump into a

was well proportioned, being sixty feet long, and twenty feet high.

ys Embury, "were built of granite laid in up in lime mortar, and the builders, in urability, made the foundation wall six feet urtherstructure at the windows is three feet is rather interesting, since the portion of e right of the doorway is unobstructed to small gallery extends across nearly half the t, and is reached by the stair-case partly nd partly in the interior, beginning at the

r is Colonial, the pointed roof, bisected which ends in an octagon open belfry. l today are covered with ivy in plentiful assive trees guard the old tombs which e church, so that the scene is beautifully

The interior is staid and old fashioned, containing a stone floor, huge pews with high backs, and, at one side, a tall pulpit, lighted up by Romanesque windows. The church cost eight hundred pounds, a large sum for those times.

It was completed before the church of Gloria Dei in Philadelphia which was begun the year before Trinity, and was in the same dimensions, although of brick.

The land upon which Gloria Dei was built was given by a poor Swedish colonist, and the support given the undertaking was so wholehearted that when it was finished the pastor said:

"Through God's blessing we have completed a great work, and have built a church superior to any in this country, so that the English themselves, who now govern this province and are beyond measure richer than we are, wonder at what we have done."

Old South Church at Philadelphia in the interior is as sober and staid as the times. It has tall pews, a pulpit and straight windows, the galleries, however, being of a later date, than the church.

The old Tennant Church at Freehold, New Jersey, recalls the battle of Monmouth, where Molly Pitcher won her fame, and during which Washington drove back the British, after they had repulsed General Lee.

Coming from Englishtown, General Washington passed the Old Tennant Church, and was about one hundred yards beyond the church door, when the first straggler told him that Lee had given way before the British attack. Washington's rebuke of Lee on this occasion is well known to history, as is the manner in which the Commander in Chief rallied the continentals, so that, towards evening the British were forced back to a defensive position.

During the battle the wounded soldiers were brought into the church. There members of the church attended their wants, while musket balls pierced the walls.

The board seat of one of the pews still bears the blood stains of one American soldier who stopped to rest on the grave of one Sarah Mattison, and was wounded by a cannon ball which broke off a piece of the headstone.

The near defeat which Washington turned into a victory lent fresh courage to the colonists. It is commemorated in the following inscription placed on a tablet on the front wall of the church:

1778-1901

In Grateful Remembrance
Of Patriots Who, on Sabbath, June 28, 1778
Gained the Victory Which Was the Turning Point
Of the War for Independence
And to Mark a Memorable Spot on
The Battlefield of Monmouth,
This tablet is placed by Monmouth Chapter
Daughters of the American Revolution
September 26, 1901.

The Old Tennant Church was built in 1692, first, probably, of logs. In the early 1700s a better building was made, and a third was erected in 1751, which was sixty feet long and forty feet wide. The pastor of the church says of it:

"The sides were sheathed with long cedar shingles, and fastened with nails patiently wrought out on an anvil, and the interior was finished with beaded and panelled Jersey pine. . . . The pulpit . . . is placed on the north side of the room against the wall, with narrow stairs leading up to it, closed in with a door. The Bible desk is nine feet above the audience floor, with a great sounding-board overhanging the whole. . . . Below the main pulpit a second



**Early Colonial
Arlington Street Church, Boston**

desk or sub-pulpit is built. . . . The galleries extend along three sides of the room."

The church took its name from that of two of its pastors, the Rev. John Tennant, and the Rev. William Tennant.

In 1761, in Springfield, New Jersey, was built the First Presbyterian Church, which was rebuilt in 1791. It was a handsome structure for those days and a perfect example of the Early Colonial type. The front of the building had a door and two windows on the first floor, three windows above, and four small windows in the peak of the roof. A square tower of three stories, with windows in two of them, was perched on the roof tree and ended in a cupola. The sides of this church had six windows, and its proportions were symmetrical.

Many interesting historic associations are connected with this church. Among these is the battle of Springfield, in which the British, under General Kuyphausen set out to drive Washington from the hills of New Jersey. They hoped to surprise him, but patriots from Prospect Hill fired an eighteen pound signal gun and lighted a tar barrel on a signal pole. The patriots left their farms and hurried to join the sturdy continentals. A fierce battle ensued. At first it seemed as if the British were to be successful. The chaplain, James Caldwell was a muscular Christian, and not the least vigorous of the fighters.

"Seeing the fire of one of the companies slacking for want of wadding," says Headley, in *"Chaplains of the Revolution,"* "he galloped to the Presbyterian meeting-house near by, and rushing in, ran from pew to pew, filling his arms with hymn books. Hastening back with them into the battle, he scattered them about in every direction, saying as he pitched one here and another there, 'Now put Watts into them, boys'. With a laugh and a cheer they pulled out the leaves, and ramming home the charge did give the British Watts with a will."

The same story has been told by Brete Harte in a striking poem:

" . . . Stay one moment; you've heard
Of Caldwell, the parson, who once
preached the Word
Down at Springfield? What no?
Come—that's bad; why he had
All the Jerseys aflame! He stuck in
their gorge,
For he loved the Lord God—and he
hated King George!

"Did he preach? did he pray? Think
of him as you stand
By the old church to-day—think of
him and his band

Of military ploughboys! See the smoke and the heat
Of that reckless advance, of that straggling retreat!

" . . . They were left in the lurch
For the want of more wadding. He ran to the church,
Brokedown the door, stripped the pews, and dashed out in the road
With his arms full of hymn books, and threw down his load
At their feet! Then above all the shouting and shots
Rang his voice, 'Put Watts into 'em! Boys, give 'em Watts'."

Watts certainly proved a salutary wadding, for the men took courage and shot with a will, so that the Battle of Springfield became a noted victory.

Boston has some churches that are interesting architecturally and historically, among them being Christ Church, the oldest church in Boston.

It was built in 1723, and is famous for the night on which Paul Revere's friend hung

" . . . a lantern aloft in the belfry arch
"Of the North Church tower as a signal light," for the
patriot waiting to

" . . . ride and spread the alarm
"Through every Middlesex village and farm,
"For the country-folk to be up and to arm."

Christ Church, or the "Old North Church" familiarly known, has a slender and charming eight bells in it are exquisitely tuned, and bear

"We are the first bells cast for the British Empire, America, 1744."

The history of the Old South Church or goes back to 1624, when it was built on Governor Green, a small cedar meeting house, of which son of Priscilla, was the founder. Here it Samuel Sewall offered up his famous prayer, he had taken part in a witchcraft case, and Franklin was baptized.

Rebuilt in 1729, it has been an historic spot for years. Often Faneuil Hall would prove too the people who flocked thither to attend politics and they would overflow to the Old South was the case when the "worst of plagues, tea" of the Boston Tea Party was discussed.

Adams told the people assembled that the ship laden with the despotic Boston Harbor, and be "have a united and stance to the last, worst constructive measure of The meeting decided that be sent back and not on it.

One would have imagined an auditorium of the old momentous occasion, galleries filled to overflow.

The main floor of the is filled with high back and dignified. The front of the tall window of rounded Renaissance side of the main floor, in a rounded recess a Octagon in shape, is very attractive.

The chandeliers are light the room well, the light upon the beautiful is painted in soft colors.

A wonderful structure, days, this church is a of Colonial Architecture, one fiercely indignant this lovely architecture as a riding school, that pigs were kept General Burgoyne's tent.

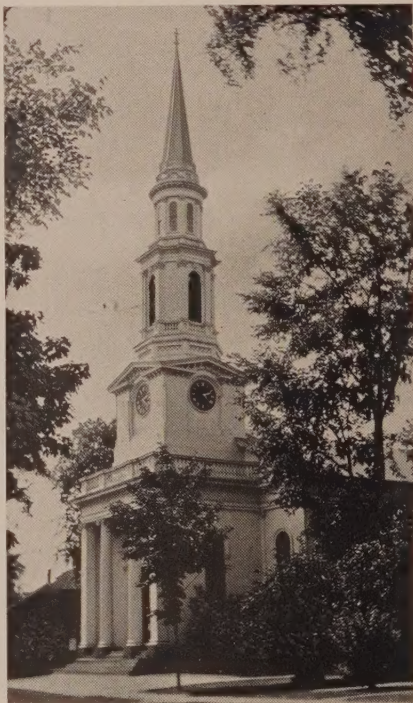
The steeple of the cately proportioned with a square balcony the roof, surmounted cupola which is, mounted by a tall slender spire.

Edgell says that the New England meeting "architecturally congruous, historically American ultimately on the work of Gibbs, Wren and this is true to a certain extent, the building times so congruous architecturally, as the original.

St. Michael's church at Marblehead illustrates the interior is one of the most pleasing of American Architecture. The ceiling is in St. Andrew's cross, supported by four columns from England. The Altar and Reredos are beautiful, while the roof is of gabled spire.

Christ Church in Philadelphia is attractive. It has a quaint tower and spire of early Built in the early part of the eighteenth example of early Colonial—though considered Georgian—and was designed by Dr. Kearsley dated April 30, 1730 says:

"Whereas Christ Church, in Philadelphia on Monday night the twentieth instant by like Brutus, abused some things belonging church and stole from the Reading Desk of



Early Colonial
Unitarian Church, Lexington, Mass.

ayer Book in folio and another in octavo. notice that whoever will discover the author should be amply rewarded by the church of said church."

of this church there was no cleristery, and extended along the nave on either side, supported by which pierced the galleries and went clear

which became crowded with worshippers a set on foot to build a new church in the city. Land was given for the purpose by Edward Penn and the cornerstone was laid in church was completed in March, 1763, and Peter, with the statement that "in every church shall be upon an equal footing with and be under the same government."

about \$21,000.00, and was of such superior Protestants' worship was held in it with (except by the British who occupied it in the pews for fuel) from 1763 to 1918.

s adorned by a high, square brick tower, spire, which sprang from it so delicately

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r, instruction and praise, ascends from the which it reached their ears, in the privacy the same high straight, unostentatious pews." ave yard which adjoins the church, are the mous people, among them, Stephen Decatur, nter of Washington.

ing old place for relic hunters in the archi- castle Dee, in the famous "Eastern Shore"

hills, in their vanishing mazes
the flush and fade,
ward they fall, and reach
the bay and the ocean beach
the soft, half Syrian air
from the Chesapeake's
coves and creeks,
the fields of Delaware."

three names, and the flags of four coun- for the Swedes who founded it in 1631, Stockholm, the Dutch, Amsterdam, and the is now a city of churches.

piscopal Church is on the Market Place, in 1703, a cruciform building, the oldest in which Queen Anne presented a "Pulpit with a Box of glass."

had a square tower with a slender spire

coming from the top, at the juncture of the arms of the cross, in which form the church was built. The tower was Gothic in its battlemented walls, but otherwise the colonial simplicity of the church was beautiful.

The Presbyterian Church across the street dates from 1709, and its doorway is of a perfect Colonial type, with its half-moon of glass over the entrance, and a clever little porch.

A Colonial church that is of historical rather than of artistic interest is the Moravian Church of Bethlehem, Pennsylvania. It is a low square building, slightly longer than wide, looking like an overgrown house, rather than a church. The cupola atop springs right from the pointed roof, and is wrought around with a balustrade.

The foundation for the permanent church was made in September, 1741, and was called the Gemeinhaus, or Community House.

"For many years," a writer says, "it was to serve as home and hospice manse and church, administration office, academy, dispensary and town hall. As 'The House in the Lehigh' it became known throughout the country side."

In December of the same year, great excitement was felt at the Gemeinhaus because of the visit of Count Zinzendorf, who came to encourage the *Unitas Fratrum* of Moravia, who had come to settle in the "Forks of the Delaware" where the church was situated.

Count Zinzendorf celebrated Christmas in the building and named the community, as Bishop Levering described as follows:

"This humble sanctuary, with beasts of the stall sharing its roof, brought the circumstances of the Saviour's birth vividly before their imagination. . . . Acting upon an impulse, the Count rose and led the way into the part of the building in which the cattle were kept, while he began to sing the quaintly pretty words of a German Epiphany hymn which combined Christmas

thoughts and missionary thoughts. . . . Its language expressed well the feeling of the hour. . . . The little town of Bethlehem was hailed, its boon to mankind was lauded. . . . With this episode a thought came to one another which gave rise to a perpetual memorial of the occasion. . . . By general consent the name of the ancient town of David was adopted and the place was called Bethlehem."

The old church was replaced in 1751 by a comfortable Colonial structure, and many interesting things are told of the happenings there. Washington visited it, Hancock, John Adams, Gage, Gates, and others, while Lafayette, and many less celebrated war heroes were nursed in the hospice. One of the Brethren's buildings was used as a hospital for eight months during the Revolution.

The Catholic churches of the times were of the same simple sort.

The first Catholic Church in America was built by the Jesuits, and though the early churches in the South—Florida and New Orleans—were of the Spanish type, those in Maryland were Colonial in style. The extreme Colonial did not appeal to the beauty loving Catholic mind, which speedily adopted the Georgian or Adams styles of ornamentation. The religious intolerance in the New England states was so great that there were scarcely any Catholic churches in the early Colonial period, and it was little better in New York and the neighboring Colonies, so that Catholic Architecture cannot be studied in the Colonial Period.



Interior, King's Chapel, Boston



BALDACHIN ALTAR

Queen of the Holy Rosary Cathedral, Toledo, Ohio

Designed by William R. Perry, Registered Architect, Pittsburgh, Pa.

Towering high in the new Toledo Cathedral, this altar must indeed be seen to be appreciated. Rare striking colors combine to make it most unusual. The monolithic columns are of Roja Alicante which seldom seen Loreda Chiara, Premier Bongard and Rose Poullénay add to its richness. Total height forty-eight feet. All marble work produced by Daprato Statuary Company Studios.



BALDACHINO ALTAR

SS. Peter and Paul's Church, Wilmington, Calif.

Rev. Bernardino J. Schiaparelli, Pastor

Commanding elegance with columns and canopy of a neutral tone to accentuate the richness of the Cream Paonazzo, Belgium Black, Rosso Verona, Yellow Siena and Verdi Alpi provide in delightful variety. Product of Daprato Studios. Designed by Henry Carlton
Newton and Robert Dennis Murray, Architects.

**BALDACHIN ALTAR**

St. Francis Xavier's Church, La Grange, Ill.

Rev. J. H. Nawn, Pastor

An extremely pleasing combination of carved wood and marble. The canopy is of dark oak enriched with the capitals of immaculate white marble while the monoliths are of Rosa Corallo Marble. Rosso Verde Piasco, Porta Santa and other darker marbles form the base of the structure. Designed by Joe W. McCarthy, Architect. Marbles by Daprato Statuary Company.



UNDERNEATH THE BALDACHIN

Main Altar, St. Francis Xavier's Church, La Grange, Ill.

skillfully inlaid marbles of many kinds. The light coral colored columns contrast beautifully with Rosso Verona of the altar proper while in the altar frontal there is a rich display of inlaid marbles and mosaic. The steps are of Breccia di Salernes Marble. Production of Daprato Statuary Company.



BLESSED VIRGIN ALTAR

St. Francis Xavier's Church, La Grange, Illinois

Designed by Joe W. McCarthy, Architect, Chicago

Gorgeous breccias heavily veined and vividly colored give to this altar an appearance of massiveness and structural magnificence that most appropriately suits the spacious background. Wrought in Breccia Violette and Breccia Medicea by Daprato Studios.



MARBLE PULPIT

St. Francis Xavier's Church, La Grange, Illinois

Designed by Joe W. McCarthy, Architect

effected by the use of skillfully matched marbles of harmonized colors gives this pulpit especial
The base is of Verde di Alpi marble, the superstructure of Breccia Medicea and Rosso
Fiorito di Castelnuovo. Product of Daprato Statuary Company Studios.



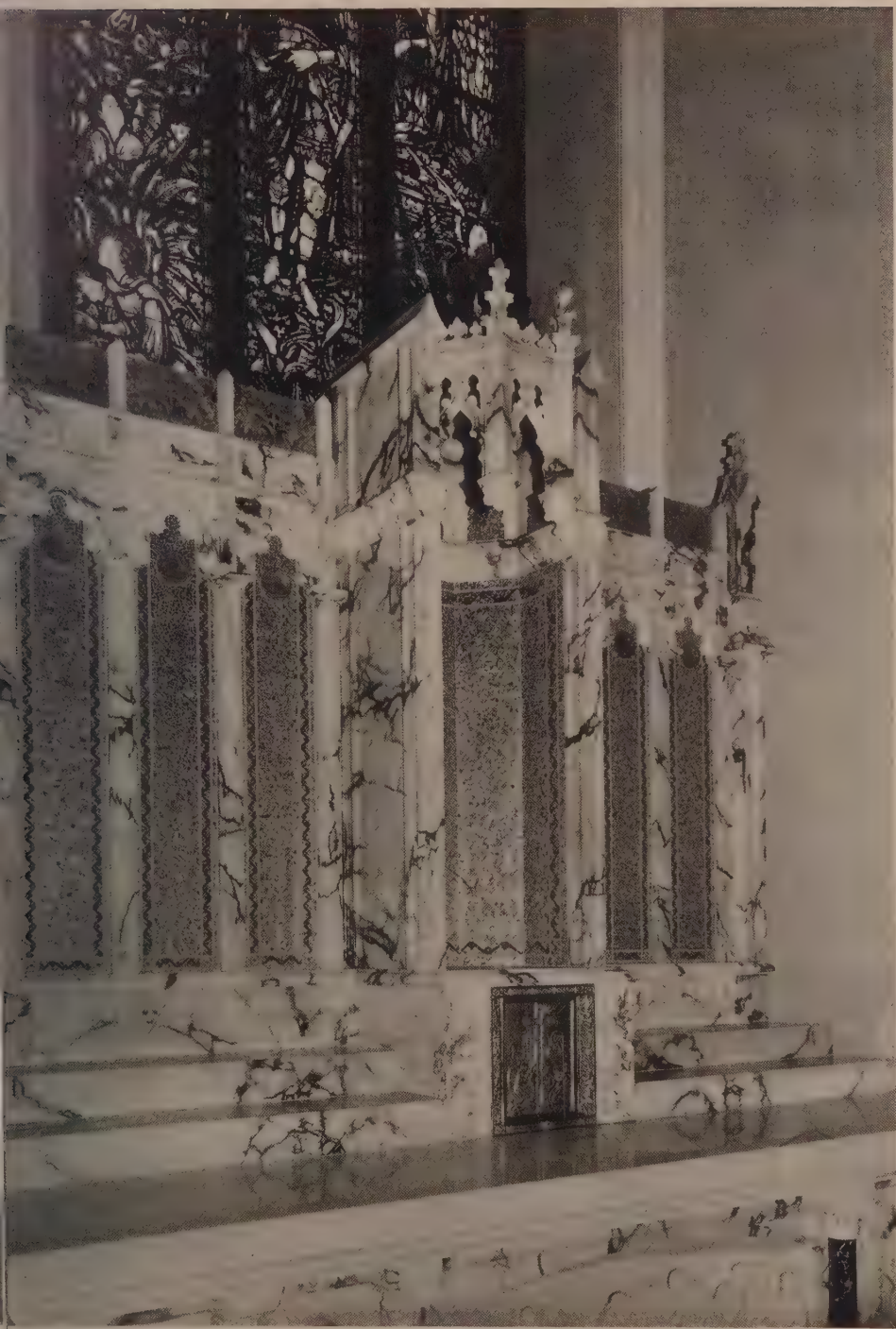
MARBLE MAIN ALTAR

Our Lady of Perpetual Help Church, Downey, Calif.

Rev. John J. O'Brien, Pastor

Judiciously chosen colored marbles in juxtaposition with panels of gold mosaic with tesserae in variegated and tints effect an attractive display of richness at once beautiful and fitting. Two striking sculptural figures in white marble with solemn dignity grace the sides of this unusual composition. Produced by Daprato Studio.

Designed by Henry Carlton Newton and Robert Dennis Murray, Architects.

**CLOSE-UP VIEW**

Marble Main Altar Our Lady of Perpetual Help Church, Downey, Calif.

in the exquisite beauty of Cream Paonazzo when used with its violet and blue veinings perfectly. The distribution of color contrasts shows symmetrical arrangement and correct balance throughout. The columns beneath mensa are of black and gold marble.

**MARBLE SIDE ALTAR**

St. Andrew's Church, Pasadena, Calif.

Designed by Ross Montgomery, Architect

Marble structures wrought by craftsmen of wide experience and skill invariably display in notable high character of their execution. This artistic altar with its beautifully sculptured statue of the Lady of Grace is a product of Daprato Statuary Company who also furnished the colored marble floor shown in the foreground.



MARBLE BALDACHINO ALTAR

St. Andrew's Church, Pasadena, Calif.

Rt. Rev. Msgr. John M. McCarthy, Rector

Designed by Ross Montgomery, Architect, Los Angeles, Calif.

as beautiful as this, an altar of masterful execution scintillates like a gem in a rare setting. ios furnished not only the altar shown above but the side altars, shrines, inlaid marble floors, and scagliola columns distributed throughout the church.



COLONNADE OF SCAGLIOLA MONOLITHS

St. Andrew's Church, Pasadena, Calif.

Twenty-four massive pillars separate the nave from the side aisles in this church. They are made of colored and richly polished scagliola and each column is a replica of a rare marble different from the others. Executed and installed by Daprato Statuary Company.



MARBLE PULPIT

Church of the Blessed Sacrament, Providence, R. I.

Rev. Wm. A. Doran, D.D., Pastor

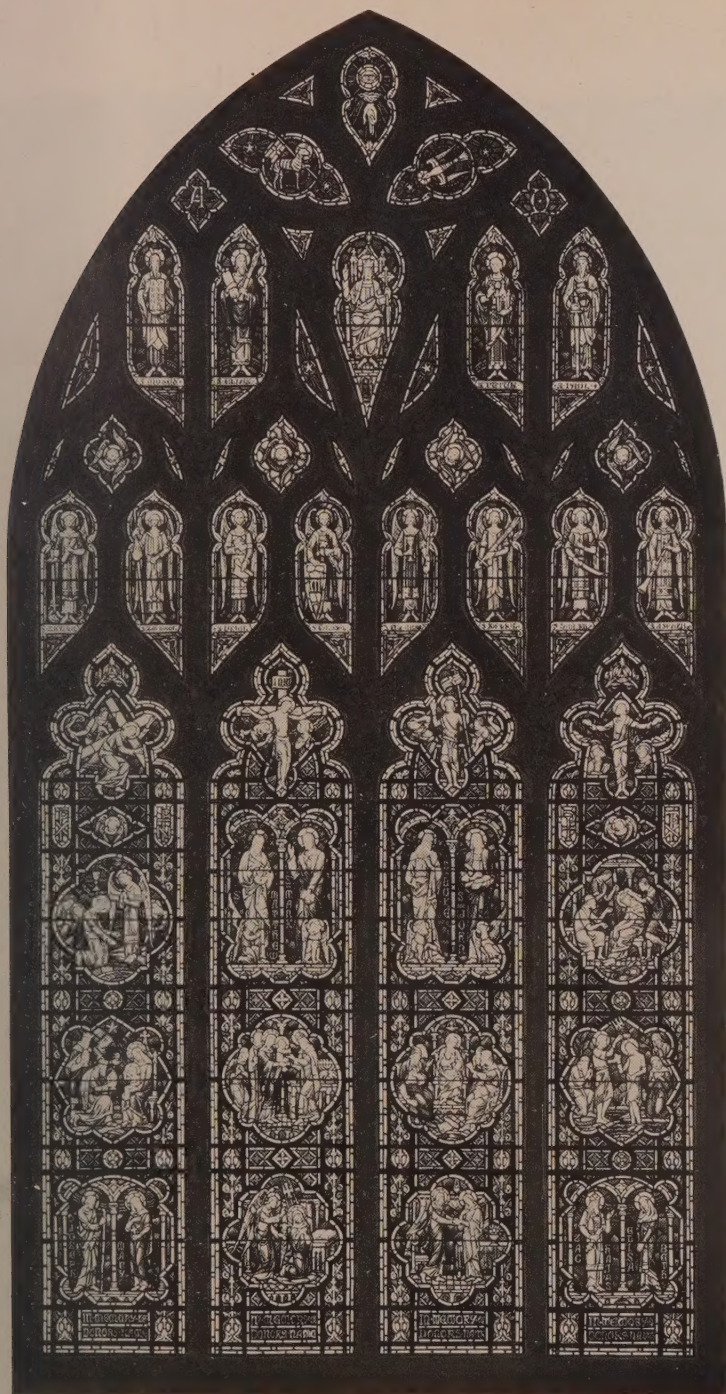
In harmony with the architectural style of the church this attractive marble creation gives pleasing testimony to masterful design and artistic execution. The base is of black and gold marble, plinths and columns dark Brocatello. Paonazzo and Verde Antico were employed to enrich the inlaid panels. Both pulpit and sounding board are products of Daprato Studios.

**BRONZE ALTAR FITMENTS**

Church of Our Lady of Perpetual Help, Highlands, N. J.

Rev. T. F. Kearns, Pastor

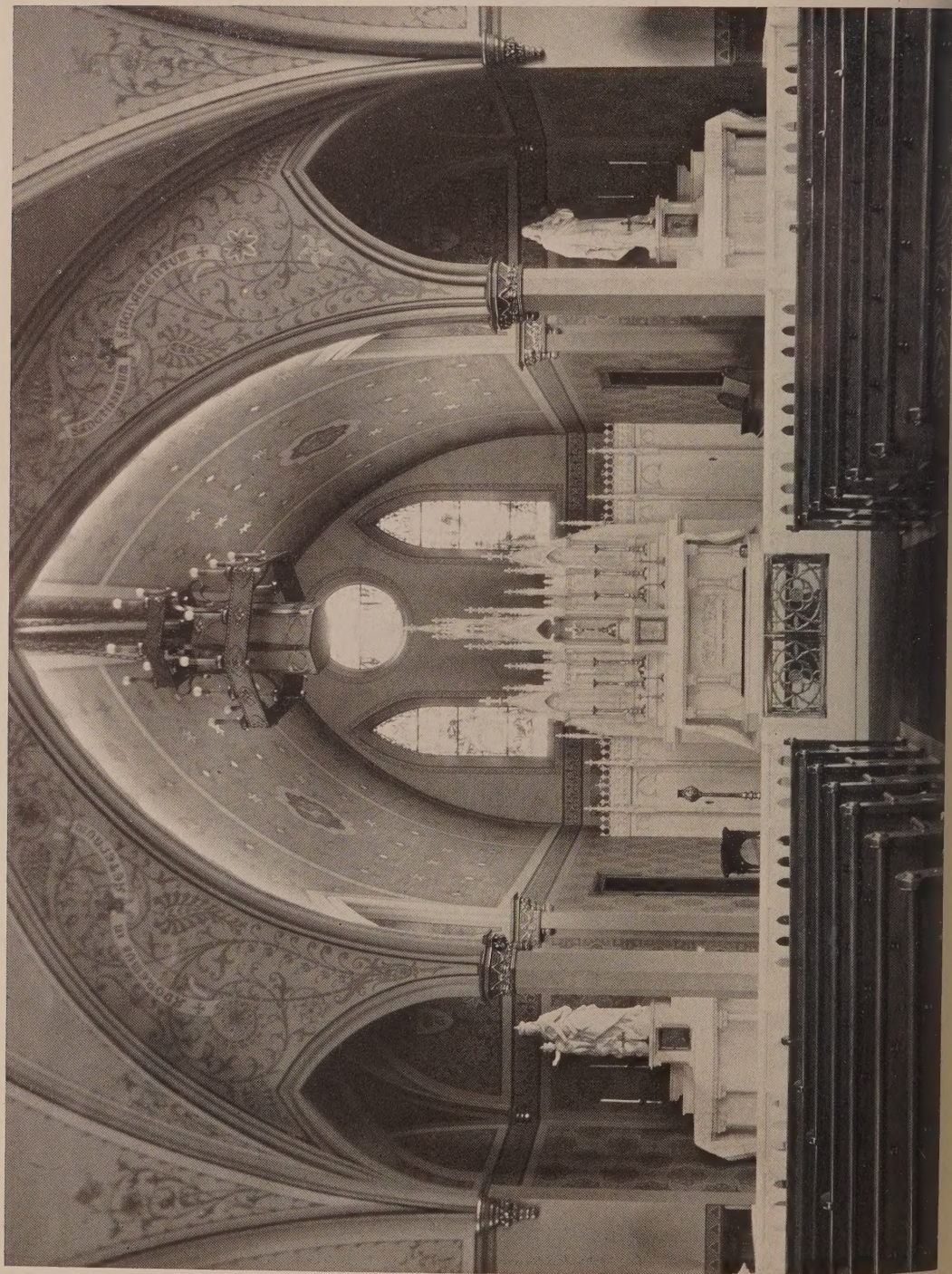
A crucifix, a candlestick and a sanctuary lamp of bronze wrought with that rare craftsmanship which makes metal work so desirable. Specially designed and executed by Daprato Statuary Company.



STAINED GLASS WINDOW

from Daprato Studios

reminder of the masterful tapestry windows of the fifteenth century. Of exquisite design with
 formed detail it is also a window of rare coloring. Every part of the composition including
 es in the medallions is made up of unpainted antique glass with outlines formed by
 means of ingeniously executed lead work.



astical Art in its ideal form is the ome of popular demand for spiritual beauty in the Temple of God

he hearts of the faithful respond with quickened emotions to the
rring religious appeal of works of art dedicated to the honor and
ory of the Divine Creator. Nothing less than the very best
n satisfy their desire for furnishings that increase the aspect of
liness which, rightfully, should permeate the atmosphere of the
urch interior.

aprato Studios, ever conscious of the needs of attractive churches,
ive to make each production a work of art and an aid to devotion.
e invite correspondence from any who may be interested in the
llowing:

ALTARS	}	Marble, Scagliola, Rigalico
ALTAR RAILINGS		
PULPITS		
STATUES—Marble, Orbronzes, Cement, Composition		
STATIONS OF THE CROSS—(Groups and Relief)		
CEMETERY GROUPS—Marble, Orbronzes, Cement		
WINDOWS—Stained Antique Glass of Exceptional Workmanship		
SOUNDING BOARDS—Daprato Patented Adjustment		
TREASURY LOCK STEEL TABERNACLE SAFES		
BAPTISMAL FONTS—Marble, Composition		
SHRINES—Marble, Scagliola, Rigalico		
CHRISTMAS CRIBS—Composition		

CATALOGUES, PHOTOGRAPHS OR DESIGNS UPON REQUEST

Studios of Daprato

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NEW YORK, N. Y.

3 Notre Dame St., East
MONTREAL, P. Q.

PIETRASANTA, ITALY

Note carefully above addresses. Beware of imitators.



MARBLE SHRINE

St. Andrew's Church, Pasadena, Calif.

Product of the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, I.